

PITTSBURGH

COLOR DYNAMICS

FOR THE HOME



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PITTSBURGH'S System of Color Dynamics involves the application of the energy in color.

Color Dynamics in no way interferes with the use of standardized decorative systems. For best results, these must still be followed, but through a proper appreciation of the energy in color, it is possible to bring new values and benefits to the art of making your homes attractive, safer, and more livable.

Don't gamble with color—its influence on the comfort and well being of your family is too important. You'll avoid mistakes and achieve long-lasting satisfaction if you follow these two simple rules—

Paint RIGHT with Color Dynamics • Paint BEST with Pittsburgh Paints

The color plan of the house shown on the cover uses a balance of warm and cool hues placed so as to accentuate the architect's arrangement of horizontal lines and masses. The almost neutral stonework is a perfect foil for the more positive colors. BODY, TRIM, SASH AND DOORS—*Sun-Proof House Paint, Ivory 1-85*. SHUTTERS—*Sun-Proof House Paint, Copper Brown 1-306*. ROOF—*Pittsburgh Shingle Stain, Ivy Green 5-342*.
Theodore Lamb, Architect

Sharp contrast between body and roof has been avoided to prevent the house from appearing too low. Contrasting chimney color produces a vertical accent. BODY AND TRIM—*Sun-Proof House Paint, Titanic Outside White 1-54*. SASH AND DOOR—*Sun-Proof House Paint, Spanish Blue 1-346* grayed slightly by addition of small amounts of Black and White. ROOF—*Pittsburgh Shingle Stain, Silver Gray 5-368*.
Samuel Marx, Architect

Noel Flint & C. W. Schonne, Associates.

UTILIZE THE ENERGY IN COLOR

LABORATORY tests and practical experience prove that there is *Energy in Color* which affects your Health, Comfort, Happiness and Safety. By using the *Energy in Color* you can paint yourself a home not only lovely to look at, but also lovely to live in.

When our Color Engineers started their study of the use of color in industry, educational institutions, office buildings, stores and homes they were determined to explore the physiological and psychological reactions and benefits that occur in these various fields of operation.

Their conclusions were that these things are due to the *Energy in Color*. Color, in the form of light, is part of the electro-magnetic spectrum. Light is one of its many octaves; others are cosmic rays, gamma rays, X-rays, ultra-violet rays, infra-red rays, radio and television rays—all possessing energy, yes, all, *including light*, possessing energy. Science has established these facts:

1. All electro-magnetic waves are identical except in wave length and frequency.
2. All types of radiant energy travel at the same rate of speed—186,000 miles per second, and this divided by the wave length of each, establishes its frequency.
3. Each color has a definite wave length—from $1/16$ to $1/32$ millionth of an inch—and therefore varies in frequency and impact force.
4. The value of each hue is controlled by its amplitude, light values having greater amplitudes than dark values.

EXAMPLE



5. The waves of the electro-magnetic spectrum serve an almost limitless number of uses—radio, television, infra-red photography, ultra-violet lamps, fluorescent lights and X-ray machines.

Since the many types of rays in the electro-magnetic spectrum possess great energy and perform definite functions, it is factual that

light rays, which are part of this spectrum, possess usable energy.

Variation in the number of impacts upon the eye affects muscular, mental and nervous activity. For example, tests show that under ordinary light, muscular activity is twenty-three empirical units. It advances slightly under blue light. Green light increases it a little more. Yellow light raises it to thirty units. Subject a person to a given color for as little as five minutes and his mental as well as his muscular activity changes.

The medical profession has long realized that colors can be used to stimulate or depress. Some help people to relax and be cheerful. Others stimulate and invigorate them. Still others set up irritation and actual physical discomfort.

Pittsburgh's science of Color Dynamics is winning increased acceptance in many fields.

Originally developed to increase efficiency in industry, its use has accomplished results in scores of great plants that are truly phenomenal. Testimonials tell how this science reduces workers' eye fatigue, lifts spirits, improves quality and quantity of production. Accidents are reduced.

Its use in hospitals has speeded recovery of patients, effectiveness of medical and nursing staffs has been raised.

In schools concentration is assisted, energy stimulated, eye fatigue retarded among students and teachers alike. Leading hotels have utilized Color Dynamics to impart an atmosphere of friendliness, comfort, and good cheer. Offices are made to seem more spacious, pleasing to the eye, contributing to the health and efficiency of employees.

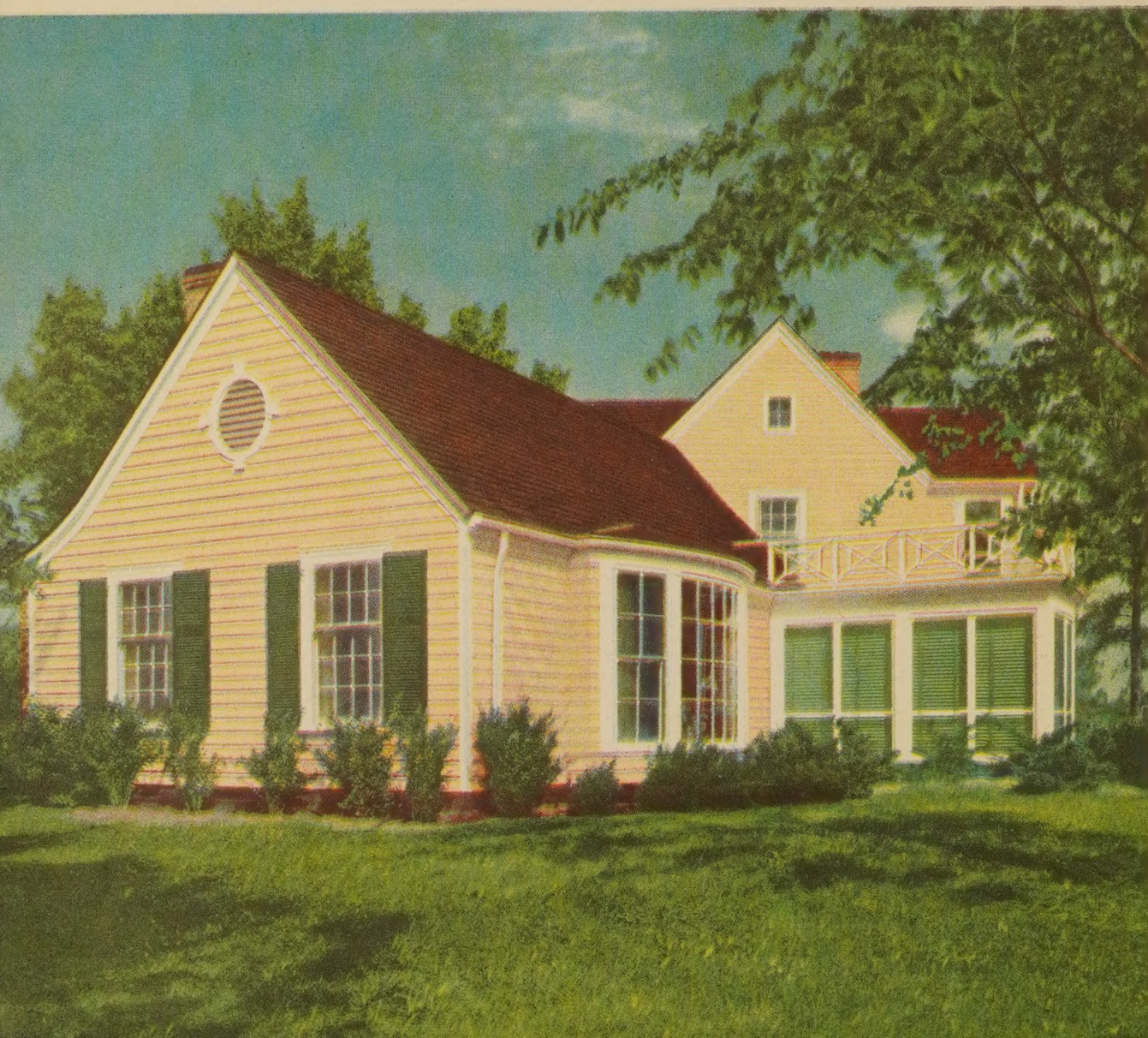
Color Dynamics is in no way an experiment. Its principles have been widely tested in many fields with uniformly beneficial results. Color Dynamics takes the guesswork out of home decoration—enables you to choose with scientific accuracy, the right color combination for your home, inside and out.

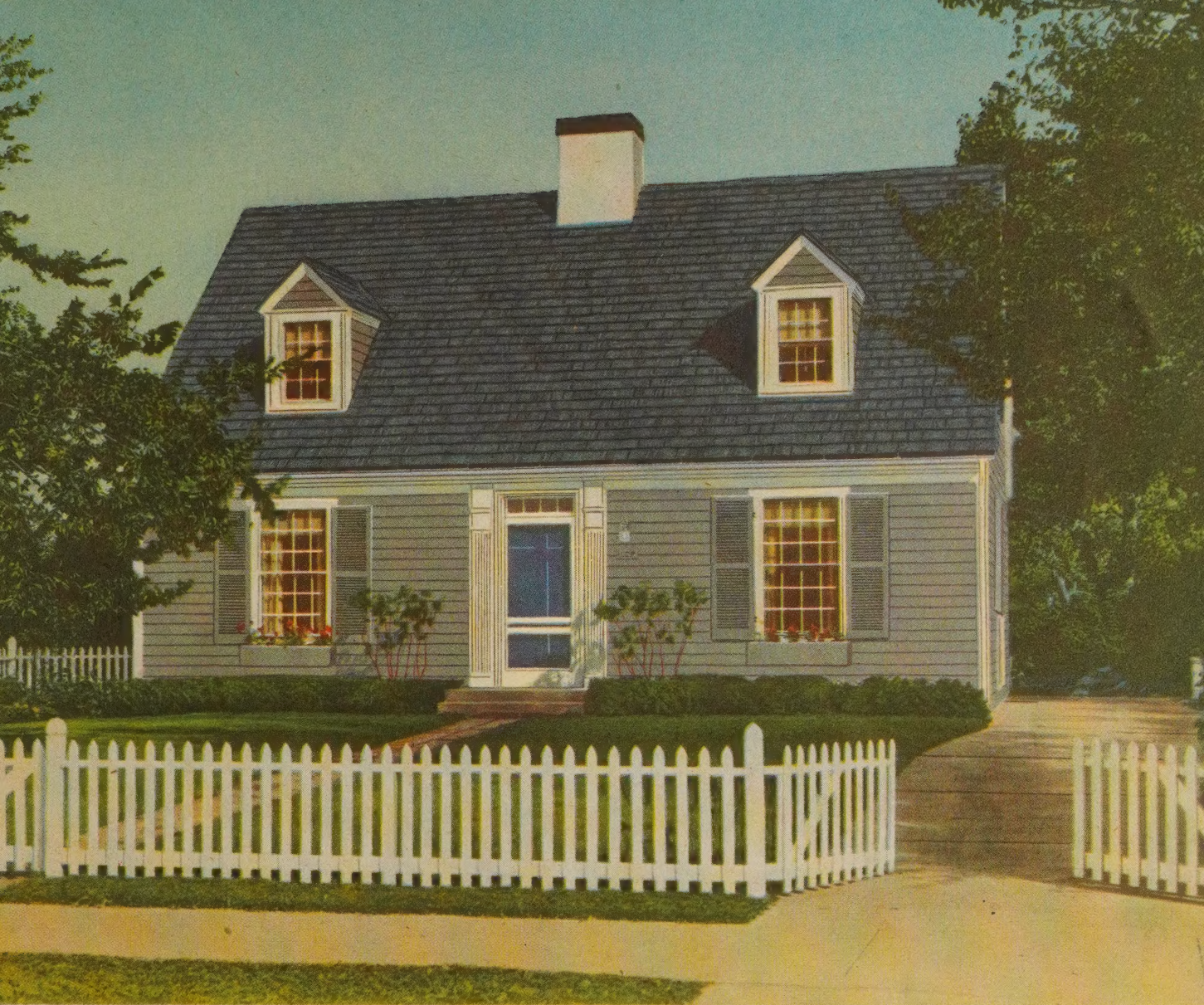
By this fascinating method you can modernize your old home, or start your new home off right for better, happier living.

EXTERIOR

Pittsburgh's Color Engineers offer the following suggestions for the application of Color Dynamics principles to exterior painting.

1. To reduce the apparent height of a building, paint the roof and upper shutters darker than the body of the building.
2. Minimize architectural defects by painting dormers and gables in the body color. Draw attention away from upper part of building by using a contrasting color on the lower shutters and front door.
3. A low house can be made to appear taller if the body color is used on dormers and if the roof is painted in a light color.





The importance of the entrance is enhanced by the use of a contrasting color. Treatment of shutters and gables adds to the apparent height of house. BODY AND SHUTTERS — *Sun-Proof House Paint, Pearl Gray 1-88*. TRIM AND SASH — *Sun-Proof House Paint, Titanic Outside White 1-54*. DOOR — *Sun-Proof House Paint, Spanish Blue 1-346*. ROOF — *Pittsburgh Shingle Stain, Spanish Blue 5-370*.

R. P. Traveletti, Architect

Body, trim and sash in practically the same hue and value unifies the various parts of this rambling house. Green shutters add a cool note of contrast with body color as well as accenting perpendicular lines, in keeping with those of the bay window. BODY — *Sun-Proof House Paint, Jersey Cream 1-84*. TRIM AND SASH — *Sun-Proof House Paint, Titanic Outside White 1-54*. SHUTTERS — *Sun-Proof House Paint, Kentucky Green 1-338*. ROOF — *Pittsburgh Shingle Stain — Walnut Brown 5-263*.

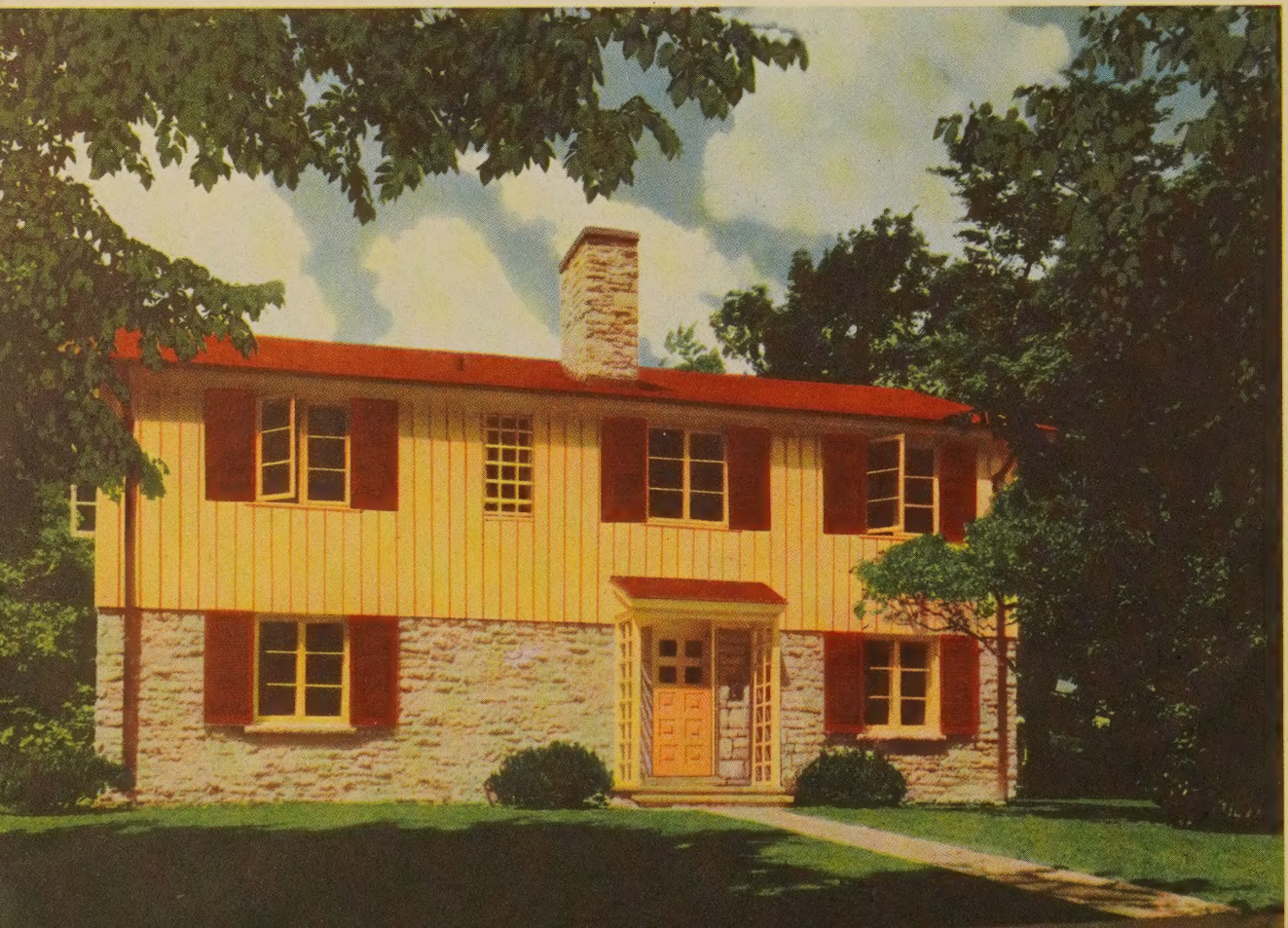
Bertram Weber, Architect

4. De-emphasize chimneys by painting them the same color as the body of the house.
5. Avoid calling attention to different sized windows by painting the sash and trim in the body color, emphasizing mass rather than detail.
6. Say "Welcome" to visitors by painting the doorway in a bright contrasting color.
7. Small houses look larger when painted in light colors; large houses can be made to seem smaller by the use of darker values.
8. Undesirable architectural details can be "painted out" by using an over-all color on body and trim.



The body of the house in White contrasts with sweep of Green roof lines and rows of shutters to feature horizontal lines of the building's design. Buff brick provides a note of warmth to an otherwise cool color plan. BODY, TRIM, SASH AND DOOR — *Sun-Proof House Paint, Titanic Outside White 1-54*. SHUTTERS — *Sun-Proof House Paint, Copper Verde 1-341*. ROOF — *Pittsburgh Shingle Stain, Ivy Green 5-342*.
 Bertram Weber, Architect

Warm colors are used here to highlight the Mediterranean characteristics of this ranch type house and to contrast with cool colors of surrounding foliage. BODY, TRIM, SASH AND DOOR — *Sun-proof House Paint, Milwaukee Cream 1-83*. SHUTTERS — *Sun-Proof House Paint, Brick Red 1-337*. ROOF — *Pittsburgh Shingle Stain, Indian Red 5-243*.
 Theodore Lamb, Architect





By following Color Dynamics principles you can obtain the following predetermined objectives.

1. Gain variety by painting one wall in a darker or lighter color than the remaining walls.
2. To equalize the proportions of a long, narrow room, paint the end walls in darker values of the color used on the long walls.
3. Reduce the apparent height of a room by painting the ceiling darker than the walls.
4. Two adjoining rooms may be unified and harmonized by using the reverse color plan. The ceiling color of room number one is used for walls of room number two, and the wall color of the first room for the ceiling of the second.
5. Light colors will make a room seem larger, dark colors will cause it to seem smaller.
6. Walls and woodwork painted in the same color create an effect of spaciousness.
7. Excess sunlight or warm light may be counteracted by the use of cool colors—Gray, Blue, Blue-Green, or Green. Lack of warm light can be compensated for by the use of Ivory, Yellow, Peach, Coral, Rose, Beige, or Brown hues.
8. Colors should serve as backgrounds for furnishings, therefore available furnishings must receive consideration when choosing colors.

Pittsburgh's Color Engineers offer the following safety suggestions, made possible through the functional use of color.

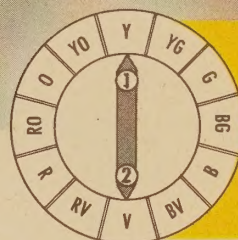
1. Minimize the hazard of poorly lighted stairs by painting the surface of treads in a light color.
2. Improve visibility in poorly lighted areas by painting floors in light colors.
3. Avoid tripping over thresholds by painting adjacent areas in a contrasting color.
4. A band of yellow on either side of the garage door will avoid wrinkled fenders.
5. Paint the electric fan guard in a contrasting color. Do the same with guard rails on the washing machine wringer, electric switches, the furnace door handle, and other controls on household equipment.
6. Paint your mail box in a revealing color and earn a "thank you" from your mailman.
7. Paint a bright color behind your house number for the convenience of callers and tradesmen.
8. Paint garden tools and kitchen utensils for easy identification and mark of ownership.
9. Paint a vivid color behind your switch box, meters, and the points at which gas and water are turned on and off.
10. Reserve Red to identify the spot where you hang your fire extinguisher or similar piece of equipment.

Apply the principles of COLOR DYNAMICS

in conjunction with the use of
standard color plans as shown below

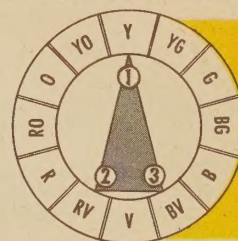
- 1—Complementary
- 2—Split Complementary
- 3—Triad
- 4—Analogous
- 5—Monochromatic
- 6—Pastels or Light Values

1. COMPLEMENTARY HARMONY



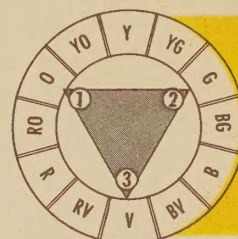
Two opposite hues on the color circle used in normal colors, tints, shades or grayed versions. The neutrals—White, Gray and Black may be used in any color harmony. Example—Peach or Coral (tints of Orange) and Powder Blue (tint of grayed Blue).

2. SPLIT COMPLEMENTARY HARMONY



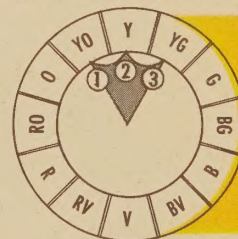
Any color with the two colors on either side of its opposite on the color circle offers greater variety than Complementary harmony. Example—Tint of Yellow and light Gray with accents of Red Violet and Blue Violet.

3. TRIAD HARMONY



Any three colors equally distant on color circle. Example—Ivory (tint of Yellow), Dusky Rose (grayed tint of Red) and a shade of Blue.

4. ANALOGOUS HARMONY



A series of adjacent colors on the color circle which are harmonized by containing one color in common. Example—tints of Green, Yellow Green and Yellow with accents of Yellow-Orange. All of these colors contain Yellow.

5. MONOCHROMATIC HARMONY

One hue only in normal color, tints, shades and grayed versions. Use is more limited than other harmonies but is useful to complement colors of landscape or of an architectural feature. Example—White kitchen with ceiling in tint of Green, accents of normal Green in cupboard interiors and accessories and floor of tile Red.

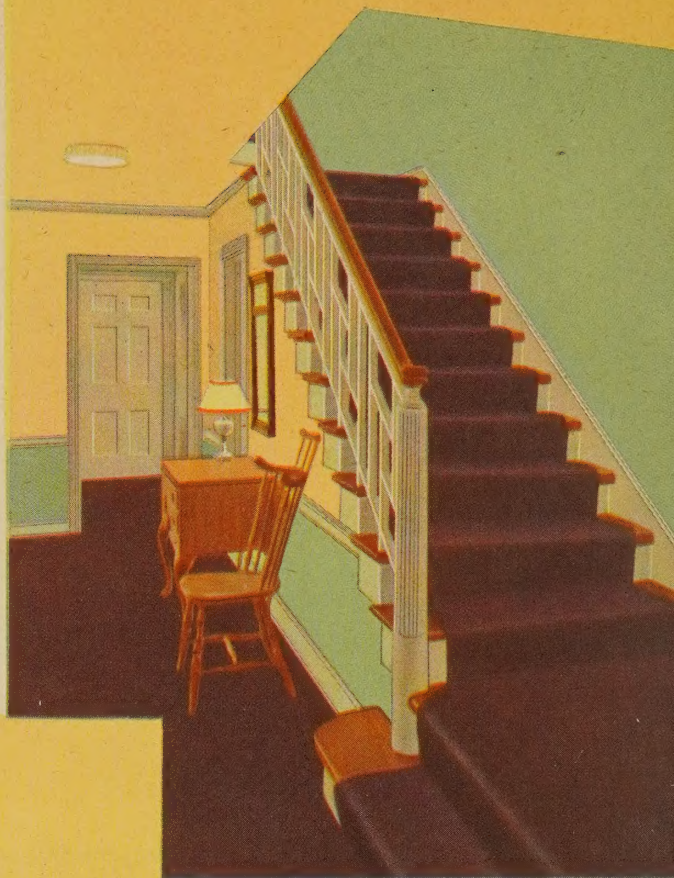
6. PASTELS OR LIGHT VALUES

Almost any combination of colors may be used if they are sufficiently light in value—the so-called pastels. Example—Orchid (tint of Violet), light Turquoise (tint of Blue Green), Dusty Rose (tint of grayed Red) and Ivory (tint of Yellow). This harmony is best in bedrooms and bathrooms.

HALLS

Whether your home is big or small—somer or sunny, Color Dynamics will bring out its best features, make it more attractive, safer, more livable.

By following these famous principles you can paint new charm and beauty into your home, and scientifically bring out the best effect in every room.



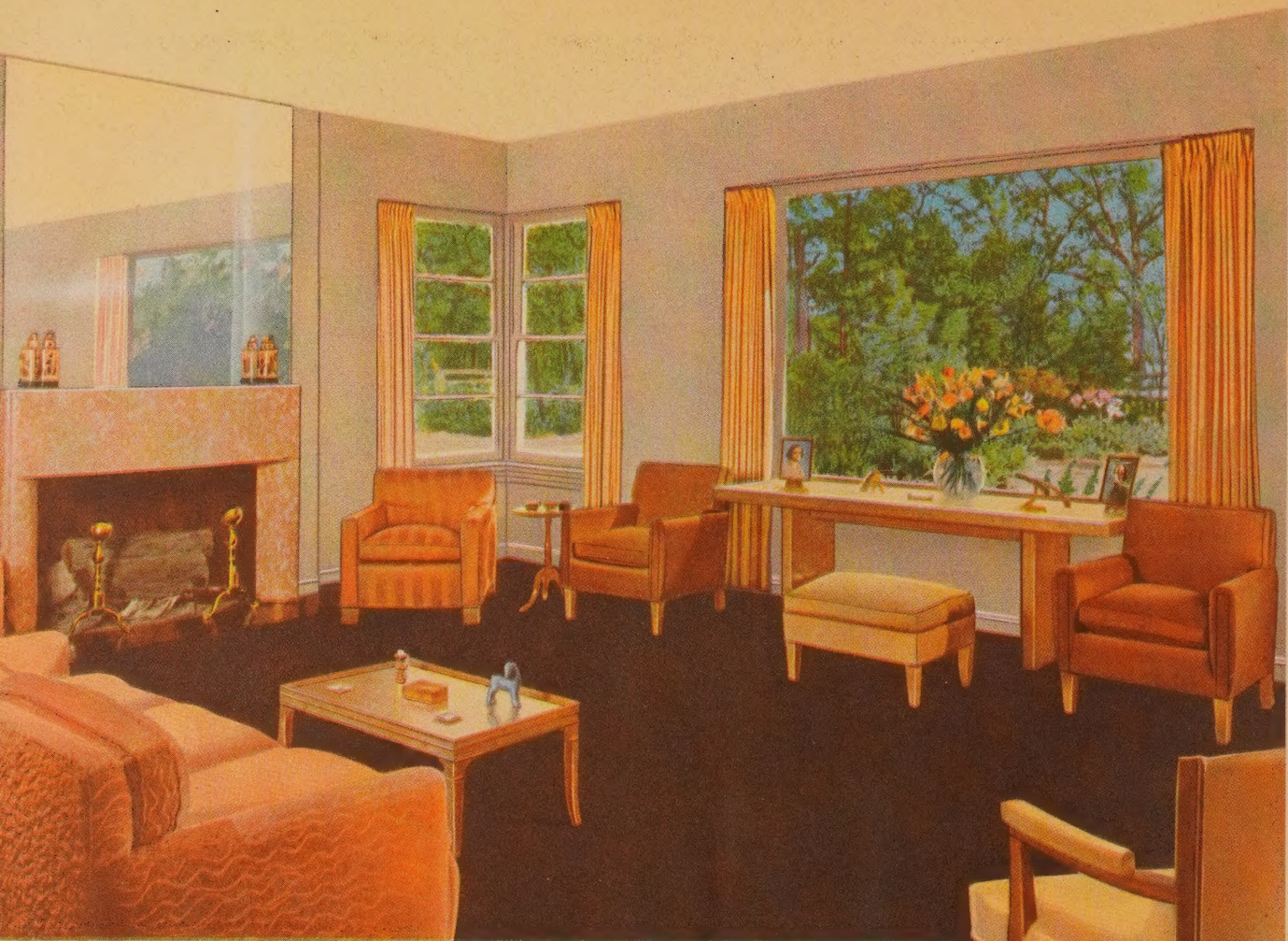
The charm of the unexpected in color placement gives character and interest to this simple hallway. The colors are a Triad of *Blue Green*, *Red Violet* and *Yellow Orange*. WALLS BELOW CHAIR RAIL AND STAIR WALLS — *Wallhide Flat Wall Paint, Blue Green 26-67*. ABOVE CHAIR RAIL AND CEILING — *intermix one part Wallhide Flat Wall Paint, Cameo Peach 26-71 and four parts Wallhide Flat Wall Paint, White 26-5*. TRIM — *Waterspar Enamel, Soft White 54-128*.
Bertram Weber, Architect

An Analogous series of colors harmonized by Yellow makes of this gay little hall an area of transition between house and out of doors. The preponderance of Greens complements the dull Reds of the floor which is a fixed architectural feature apart from the paint color scheme. WALLS — *intermix equal parts Wallhide Flat Wall Paint, Pastel Green 26-68 and Wallhide Flat Wall Paint, White 26-5*. CEILING — *Wallhide Flat Wall Paint, Pastel Yellow 26-63*. TRIM — *Wallhide Semi-Gloss Wall Paint, Aqua Green 27-158*.
Bertram Weber, Architect

A subtle sequence of Greens in varying degrees of value and intensity forms the background of this restful living room and serves as a basis for contrast with its Complementary color, Red, used in subordinate relationship. WALLS — *Wallhide Flat Wall Paint, Soft White 26-72*. CEILING — *intermix one part Wallhide Flat Wall Paint, Sylvan Green 26-66 and four parts Wallhide Flat Wall Paint, White 26-5*. TRIM — *Waterspar Enamel, Soft White 54-128*.
Hedrich-Blessing, Photographers



LIVING ROOMS



Here a color plan is built around a view. Walls, ceiling, floor and furnishings are a Monochromatic series of tints and shades of Orange in various degrees of intensity. The harmonious though restrained result serves at all seasons to give due prominence to the focal point of the room — the picture window and its constantly changing view. WALLS AND TRIM — intermix equal parts Wallhide Flat Wall Paint, French Beige 26-62 and Wallhide Flat Wall Paint, White 26-5. CEILING — intermix one part Wallhide Flat Wall Paint, Cameo Peach 26-71 and two parts Wallhide Flat Wall Paint, White 26-5.

Cowles & Colean, Architects



This sparkling and colorful interior results from the judicious application of a Split Complementary color plan — Blue, Yellow Orange and Red Orange. The more intense colors are, of course, used in small areas. WALLS — intermix equal parts Wallhide Flat Wall Paint, Light Cream 26-64 and Wallhide Flat Wall Paint, White 26-5. CEILING — Wallhide Flat Wall Paint, Horizon Blue 26-61. TRIM — Waterspar Enamel, Colonial Cream 54-133.

Courtesy Marshall Field
& Company



A background of the popular Dusky Rose is here the keynote for the use of a Triad of Red, Yellow and Blue, all in light value and low intensity. The rich glowing effect is achieved by use of important areas in warm colors with restrained accents in cool Blue. WALLS — Wallhide Flat Wall Paint, Dusky Rose 26-70. CEILING — Wallhide Flat Wall Paint, Light Ivory 26-65. TRIM — Waterspar Enamel, Dusky Rose 54-125.

James F. Eppenstein, Architect

Analogous colors including Yellow Orange, Yellow, Yellow Green and Green provide sufficient variety to permit the use of an interplay of warm and cool hues in adjoining rooms — producing an effect of harmony and unity. WALLS — ROOM IN FOREGROUND — Wallhide Flat Wall Paint, Pastel Yellow 26-63. ROOM IN BACKGROUND — Wallhide Flat Wall Paint, Pastel Green 26-68. CEILINGS — BOTH ROOMS — intermix one part Wallhide Flat Wall Paint, Pastel Green and four parts Wallhide Flat Wall Paint, White 26-5.





DINING ROOMS



Abundant warm light is tempered by large areas of grayed Blue. A Triad is completed by accents of Yellow Orange and Red Orange. WALLS — intermix one part Wallhide Flat Wall Paint, Wedgwood Blue 26-60 and two parts White 26-5. CEILING — intermix equal parts Wallhide Flat Wall Paint, Light Cream 26-64 and White 26-5. TRIM AND DADO — intermix equal parts Waterspar Enamel, Colonial Cream 54-133 and Waterspar Enamel, White 54-171.

Bertram Weber, Architect

Based on a striking fabric of brilliant hues and Black this color plan was developed in an Analogous range. Color areas are placed to give importance to contemporary style and blond finish of furniture. WALLS — intermix equal parts Wallhide Flat Wall Paint, Pastel Green 26-68 and White 26-5. CEILING — Wallhide Flat Wall Paint, Pastel Yellow 26-63. TRIM — Wallhide Semi-Gloss Wall Paint, Aqua Green 27-158.

Dignity and restraint of architecture and furnishings in this dining room are enhanced by the Triad used in its decoration. WALLS — DINING ROOM — Wallhide Flat Wall Paint, Soft White 26-72. HALL — intermix equal parts Wallhide Flat Wall Paint, Cameo Peach 26-71 and White 26-5. CEILING OF DINING ROOM — color of hall walls. TRIM — Wallhide Semi-Gloss Wall Paint, Pastel Blue 27-160.





BEDROOMS



In keeping with the bold simple design of its furnishings the color plan is achieved through judicious use of a Complementary scheme of Blue Green and Red Orange in an effective choice of values and intensities. WALLS — Wallhide Flat Wall Paint, Blue Green 26-67. CEILING — Wallhide Flat Wall Paint, Soft White 26-72. TRIM — Waterspar Enamel, Soft White 54-128.

Hedrich-Blessing, Photographers

The feminine character of this room is expressed in a Harmony of Light Values. The result is a mosaic of tints, each placed so as to enhance the beauty of the others. WALLS — Wallhide Flat Wall Paint, Pastel Yellow 26-63. CEILING — intermix equal parts Wallhide Flat Wall Paint, Dusky Rose 26-70 and Wallhide Flat Wall Paint, White 26-5. TRIM — Waterspar Enamel, Soft White 54-128. FURNITURE — intermix equal parts Waterspar Enamel, French Gray 54-122 and Waterspar Enamel, White 54-171.

Gertrude Stanton, Decorator

Broad expanses of White, Gray and Black create an atmosphere of calm repose and make more effective the subordinate areas of Yellow, Red Violet and Blue Violet in a brilliant Split Complementary color plan. WALLS — Wallhide Flat Wall Paint, Soft White 26-72. CEILING — Wallhide Flat Wall Paint, Pastel Yellow 26-63. TRIM AND VENETIAN BLINDS — Waterspar Enamel, Soft White 54-128. Burnham Hoyt, Architect



The primary colors — Red, Yellow and Blue form the Triad so simply and effectively used in this unpretentious room to produce the charming result shown. WALLS — intermix one part Wallhide Flat Wall Paint, Wedgwood Blue 26-60 and two parts Wallhide Flat Wall Paint, White 26-5. CEILING AND ALCOVE — Wallhide Flat Wall Paint, Pastel Yellow 26-63. TRIM — Waterspar Enamel, White 54-171. C. A. Schreiber, Architect

Brilliant clear colors and sparkling contrasts characterize the skillful application of an Analogous color plan to this nursery. WALLS — Wallhide Flat Wall Paint, Soft White 26-72. CEILING — intermix equal parts Wallhide Flat Wall Paint, Blue Green 26-67 and Wallhide Flat Wall Paint, White 26-5. TRIM — Waterspar Enamel, Soft White 54-128. FURNITURE — Waterspar Enamel, Jonquil Yellow 54-132.

Samuel Marx, Architect, Noel Flint & C. W. Schonne, Associates





KITCHENS



Here the charm of rugged peasant decoration is combined with severely simple and functional contemporary design. The primitive hewn beams dictate the Split Complementary color plan of sturdy Red with direct contrasts in Yellow Green and Blue Green. WALLS — Wallhide Semi-Gloss Wall Paint, Dusky Red 27-164. CEILING — intermix one part Waterspar Enamel, Apple Green 54-131 and four parts Waterspar Enamel, White 54-171. TRIM AND CABINETS — Waterspar Enamel, White 54-171. Courtesy Servel, Inc.

This compact kitchen sacrifices none of its color because of its size. A Triad of Yellow Orange, Blue Green and Red Violet forms the color basis for the stimulating effect shown here. WALLS AND TRIM — Waterspar Enamel, Colonial Cream 54-133. CEILING — intermix one part Waterspar Enamel, Jade Green 54-130 and four parts Waterspar Enamel, White 54-171. CUPBOARDS — intermix equal parts Waterspar Enamel, Jade Green and Waterspar Enamel, White 54-171. Courtesy Crane Company

The trim efficiency of this modern kitchen is epitomized by the simple means used to design its color plan — Blue and its complement — Orange, in two values. These colors are thrown into relief by areas of Black and White. WALLS — Wallhide Gloss Wall Paint, Peach Buff 28-264 with spaces between counters and cupboards in Black Carrara Structural Glass. CEILING — Wallhide Gloss Wall Paint, French Blue 28-262. TRIM AND CUPBOARDS — Waterspar Enamel, White 54-171 with interiors of cupboards in intermix of equal parts Waterspar Enamel, Sunset Orange 54-124 and Waterspar Enamel, White 54-171.





BATHROOMS

Upper left:

An Analogous series from Yellow to Blue Green is responsible for this cool under-seas effect with its contrasting accent of Sunlit Yellow. Here, again, varying color contrasts may be introduced from time to time — Coral, Burgundy or Dusky Rose. WALLS — *Tranquil Green Carrara Structural Glass*. CEILING — *Wallhide Gloss Wall Paint, Sunlit Yellow 28-267*.

Upper right:

This basic color plan, Monochromatic, is composed of neutrals with one color, Orange, in two values. It offers a pleasing and harmonious contrast with an ever changing variety of towels, mats and other accessories in such colors as Yellow, Peach, Green and Turquoise. WALLS — *WAINSCOT — Gray Carrara Structural Glass*. UPPER WALLS — *Waterspar Enamel, Soft White 54-128*. CEILING — *Wallhide Gloss Wall Paint, Peach Buff 28-264*. TRIM — *Waterspar Enamel, White 54-171*.
Courtesy Crane Company

Lower right:

A warm glow of reflected light from upper walls and ceiling in a tint of Red is counteracted somewhat by cool areas of Blue and further highlighted by minor accents of Yellow — the three colors of a primary Triad. WALLS — *WAINSCOT — White Carrara Structural Glass with narrow Black cap*. UPPER WALLS AND CEILING — *Wallhide Gloss Wall Paint, Twilight Rose 28-266*. TRIM — *Waterspar Enamel, White 54-171*.
Courtesy Marshall Field & Company



OUTDOORS

Uninhibited by the restraining influence of four walls, color on furniture for porch, lawn or patio may express itself in accents of sparkling pure color and harmonious combinations. Such use of color is in keeping with the carefree mood of outdoor living and entertaining.

Festive and stimulating effects, as those shown here, may be achieved in two ways. Paint colors used may be the means to an end or they may in themselves create the

UPPER LEFT: Waterspar Enamel, Apple Green 54-131 and Waterspar Enamel, Jonquil Yellow 54-132.

LOWER LEFT: Intermix equal parts, Waterspar Enamel, Sunset Orange 54-124 and Waterspar Enamel, White 54-171 and Waterspar Enamel, Royal Blue 54-120.

desired effect without the need for harmonizing colors in upholstering fabrics. In the first instance the structural beauty of the furniture design is featured by the use of a single paint color in a neutral or a hue of low intensity which serves the additional function of throwing into strong relief the festive colors of fabrics used.

The colors of Waterspar Enamel used in finishing the furniture shown below are:

UPPER RIGHT: Waterspar Enamel, White 54-171 and an intermix of equal parts Waterspar Enamel, French Gray 54-122 and Waterspar Enamel, White 54-171.

LOWER RIGHT: Waterspar Enamel, White 54-171.



Pittsburgh Paints

THE toughness and all-'round goodness of any paint depends to a high degree on the quality of the oil that goes into it.

For many years the Pittsburgh Plate Glass Company has been a leader in research to improve paint making oils and resins. Among the resulting discoveries are two of great importance —

The Molecular Selection Process The Vitolized Oil Process

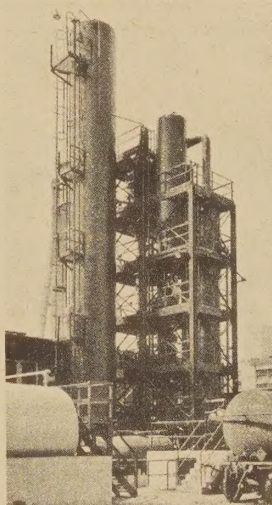
For the first time—by Pittsburgh's Molecular Selection Process—a paint oil supplied by nature as a complex mixture is separated to produce a superior oil for paint making. Molecular Selection starts with natural oil carefully chosen as the best of its kind. One natural oil enters the tower—two new oils come out; the first, a paint-making oil which is better than nature's best, the second, of value for other commercial uses.

Of equal importance is the discovery and perfection of a series of Vitolized Oils, which make possible Pittsburgh's famous painting system, and keep the many Pittsburgh Paints in which they are used, *Live*, tough, and elastic, resulting in longer lasting, more economical, paint jobs.

Controlled Penetration

A study of paint application problems under today's complex conditions, indicated the importance of proper surface sealing. To answer this need the Pittsburgh Plate Glass Company developed Sun-Proof Exterior Primer, built on the controlled penetration principle. This provides the proper foundation for finishing coats and effectively counteracts common exterior paint failures when deep penetrating primers are used. Sun-Proof Primer does not penetrate excessively, consequently retains sufficient elasticity to be durable and moisture resistant. A tabulation of its outstanding properties follows:

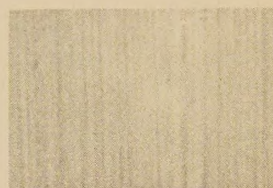
1. It is specifically designed and adequate for priming the many and varied types of exterior wood surfaces encountered on both new and old work.
2. It is ready for use with little or no thinning, eliminating the uncertainty of results due to improper manipulation.
3. It penetrates sufficiently to secure proper adhesion to old paint or new wood without having its life-giving oils absorbed, the penalty of which is a weakening of the foundation for the finishing coats.
4. It seals the surface well and minimizes the chance that the finished job will be non-uniform and spotty.



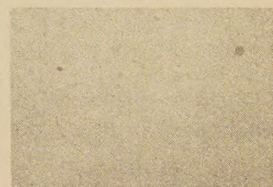
5. It "hides" well in one coat, resulting in a perfect foundation for finishing coats.
6. It presents no "crawling" problem in the application of the finishing coat.
7. The drying is fast enough to minimize weather hazards during the painting period.
8. The working and application properties are such as to result in easy and economical use.

The combination of Pittsburgh's Sun-Proof Primer and a second coat of the proper body color will result in a long-lasting, protective coating, free from "hills and valleys." The special oils used in Sun-Proof products keep the film *Live*, tough, elastic, uniform, resistant to weather wear, cracking and peeling. See diagram showing comparative results.

WRONG: Ordinary paints dry with "hills and valleys," better known as brush marks. In the valleys the paint film is thinner—more likely to break down. Avoid this risk by using Sun-Proof Paints.



RIGHT: Pittsburgh Sun-Proof Paints level out smoothly because they are enriched with vitolized oils. They spread evenly without deep valleys, are easy to apply; uniform film resists cracking, gives long-lasting protection to surfaces.



THE Pittsburgh Sun-Proof Two-Coat System for exterior painting is thoroughly practical. The products involved in its use are:

SUN-PROOF WHITE PRIMER
EIGHT SUN-PROOF BODY COLORS
SEVEN SUN-PROOF TRIM COLORS AND BLACK
SUN-PROOF TITANIC OUTSIDE WHITE
SUN-PROOF TINTING WHITE
SUN-PROOF FUME-PROOF OUTSIDE WHITE
SUN-PROOF BRICK AND STUCCO OUTSIDE WHITE

Each product has been specifically designed and formulated to perform its proper function as part of the Sun-Proof Two-Coat System. Consideration has been given to such factors as varieties in woods used, non-uniformity in texture, and the increased use of pre-fabricated materials.

Sun-Proof Body Colors

Pittsburgh Sun-Proof Body Colors are available in nine colors, chosen for their popular demand and almost universal use. They embody all the desirable properties of finish coat materials, are easy to apply,

resistant to color changes and present a uniform, pleasing appearance throughout their long life.

Sun-Proof Trim Colors

Pittsburgh Sun-Proof Trim Colors come in six colors. They are quick drying, usually cover in one coat and possess excellent original and maintained gloss, exceptional color holding and good resistance to mildew.

Drying Time

Pittsburgh Sun-Proof Body Colors dry in accordance with standard schedules for exterior paints. It is good practice to allow 48 to 72 hours drying time between coats, though a faster schedule is possible during periods of ideal drying conditions.

Pittsburgh Sun-Proof Trim Colors set up faster than many exterior house paints, thereby greatly reducing the weather hazard during the painting period.

Spreading Rates

These will vary with the nature of the surface being painted. As a basis of estimating, Sun-Proof Primer and Sun-Proof Finishing Materials will spread 450 to 500 square feet per gallon one coat.

PITTSBURGH VITOLOIL

The use of Vitoloil for thinning exterior liquid or paste paints adds much to the success of painting operations. It is a processed vegetable oil containing no gums or resins. When added to any paint, it produces a smooth, glossy, uniform film, without sharp brush mark valleys. Vitoloil possesses superior sealing value, and a large part of it remains in the paint film, keeping it tough and elastic.

PITTSBURGH FLORHIDE FLOOR ENAMEL FOR INTERIOR AND EXTERIOR USE

Pittsburgh Florhide Floor Enamel is a quick drying, tough, elastic finish specifically designed for use on floors and steps of wood, concrete, and metal, or for renewing worn linoleum and printed floor coverings of the linoleum type. It may be used with assurance of satisfactory results on standing surfaces of wood, plaster, concrete and metal. Its extraordinary wearing qualities make it an ideal general purpose paint for industrial use on floors, and for dados where resistance to wear and the ability to withstand frequent washings are essential.

Stands Wear and Resists Abrasion

A Florhide Floor Enamel film is hard enough to resist the sturdy shoes of small boys, the dancing feet of teen age youngsters, and the constant weight and scraping of furniture. It successfully meets these severe service tests because of its extraordinary adherent properties which cause it to bond firmly to the various surfaces over which it is applied.

Retains Gloss After Scrubbing

Good housekeeping requires frequent mopping and scrubbing of floors with soap and cleaning solutions, many of which would be injurious to ordinary floor enamels, but you may safely scrub a Florhide film until it is spotless without injuring or impairing its smooth, gleaming, high-gloss surface. Florhide is easy to apply, and satisfactory results are assured if the surface is in proper shape to receive paint.

Dries Quickly

Under normal conditions, Pittsburgh Florhide Floor Enamel sets dust-free in two hours. It is hard enough for recoating in from six to eight hours. Overnight drying is recommended for best results. By applying it toward the end of the day, you can safely count on this result—Paint—Sleep—Walk.

Ten Modern Colors

Pittsburgh Florhide is furnished in an assortment of ten practical modern colors, plus White and Black. The colors have been developed to harmonize with popular wall and woodwork colors so that floors too may have a part in beautifying the surroundings by fitting into carefully planned color schemes.

Spreading Rate

Wide variation of surface textures on different types of floors does not permit our quoting exact spreading figures. A porous, coarse floor will absorb more material than a dense, smooth one. Pittsburgh Florhide will spread from 300 to 500 square feet per gallon, one coat, depending on surface conditions.

PITTSBURGH WALLHIDE VITOLIZED OIL FLAT WALL PAINT

Wallhide Flat Wall Paint meets successfully the requirements of modern painting on interior walls.

Wallhide Flat Wall Paint is an oil-base paint—

Not a water paint—

Not a powder paint—

Not a substitute—

It is the only wall paint enriched with Pittsburgh's exclusive "Vitolized Oils" to give controlled penetration. Instead of soaking into the surface, as in the case of ordinary paints, Vitolized Oil remains in the paint film to keep it *Live*, tough, and elastic; provides long lasting *Live Paint Protection*.

Pittsburgh Flat Wall Paint is the only paint that gives you all these advantages:

1. It is a real oil-base—a Vitolized Oil base—paint.
2. For any surface, including wallpaper, wood, and surfaces previously painted with resin-emulsion products.
3. Ready to use when you buy it.
4. Goes on easily—spreads uniformly—dries quickly.
5. Cleans easily and withstands repeated washing.
6. Can be painted over, giving uniform surface, free of streaking or other defects.
7. Gives walls a rich, lasting sheen.
8. One Coat Covers every surface.
9. Available in 34 attractive colors, 12 flat, 12 semi-gloss, 8 gloss, also Soft White flat and semi-gloss, First Coater gloss type, and First Coater flat type.

Drying Time

Wallhide Wall Paints dry to touch in from four to five hours. While they will cover any surface satisfactorily with one coat, it is preferable to use Wallhide First Coater as a primer on new work, or over previously painted surfaces not properly sealed. After applying First Coater, allow overnight for drying, then follow with a second coat of Wallhide Flat, Semi-Gloss or Gloss.

Spreading Rate

Wallhide Wall Paints cover between 400 and 600 square feet per gallon, one coat, depending upon the type of surface being painted. For all surfaces which are im-

properly sealed, whether old or new work, a priming coat of Wallhide First Coater is recommended.

PITTSBURGH WALLHIDE SEMI-GLOSS AND GLOSS WALL PAINT

For the busy rooms, where cooking and washing are the daily activity, and where children play, Pittsburgh Wallhide Semi-Gloss or Gloss Wall Paints, the imperious, dirt-resistant finishes offer excellent service. Grease, ink and pencil marks are washed away with a minimum of effort. This washability makes them the practical material for use in baths and laundries. Twelve colors and White in Semi-Gloss; nine colors and White in Gloss Enamel.

PITTSBURGH WATERSPAR ENAMEL

Pittsburgh Waterspar Enamel is intended for exterior and interior use on all types of surfaces in and about the home. It is made in fifteen brilliant colors, plus White and Eggshell White, Black and Flat Black, Flat White Undercoater, a White Primer Surfacer, and a Red Oxide Primer Surfacer. Thus the Waterspar line contains every product needed under normal conditions, from the simple one-coat repaint to the complete enameling job over surfaces not previously painted. The following tabulation of its quality characteristics will indicate its wide scope of uses.

1. One coat will cover any old enameled exterior or interior surface if properly sealed.
2. It has a pleasing odor during application and while drying.
3. Proper consistency in the package insures one-coat hiding, without danger of sags.
4. Waterspar possesses good brushing qualities and flows out to a smooth, enameled surface.
5. Objects and surfaces painted with Waterspar are ready for use the next day.
6. It possesses proper durability for recommended uses when applied in accordance with directions.
7. A surface coated with Waterspar resists wear and abrasion to a remarkable degree and can be cleaned repeatedly with washing compounds without marring its brilliance.

Drying Time

Waterspar Enamels dry dust-free in from two to four hours and hard overnight. Primer-Surfacers can be sanded after overnight drying.

Spreading Rate

Both Enamels and Primer-Surfacers spread from 450 to 550 square feet per gallon, one coat.

PITTSBURGH WATERSPAR VARNISHES

In the line of Pittsburgh Waterspar Varnishes, there is a quality product to meet every varnish requirement. While some particular quality may be emphasized in certain varnishes to meet special needs, it has not been at the expense of other properties which are essential to quality results in application and service. Average coverage is 500-750 square feet per gallon, one coat.

83-100 Floor and Trim Varnish—A clear interior finish of the fast drying type. It is a durable, high gloss finish for furniture, floors, refrigerators, bathrooms, linoleum and all interior surfaces that are exposed to moisture, alkalies or extreme wear.

83-120 Interior Trim Varnish—A very durable, clear, high gloss varnish for use on all interior woodwork and

furniture. Produces a tough, water-resistant film which will withstand extreme wear.

Note: 83-100 and 83-120 set dust-free in 1 to 2 hours and hard enough to recoat or use in from 8 to 12 hours. Both varnishes possess excellent resistance to alcohol.

83-150 Satin Finish and 83-160 Dull Finish Varnishes—Suitable for use on interior floors, cabinet work, woodwork and furniture where a dull finish or one with a subdued gloss is desired. Both products produce a finish resembling that secured by rubbing, without the expense and inconvenience. They differ only in degree of sheen, and where a slight luster is desired Satin Finish should be used. Set dust-free in 2 to 3 hours, upright surfaces ready for use in 6 to 8 hours, floors in 16 to 24 hours.

PITTSBURGH WATERSPAR EXTERIOR VARNISHES

83-210 — Exterior Varnish—Designed to give complete satisfaction on all surfaces where an exterior varnish is specified. Durable, pale in color, gas resistant and dries to a hard high gloss with exceptional depth. Suitable for all exterior work requiring a waterproof finish. Sets dust-free within two hours and may be recoated or placed in service in 16 to 24 hours.

Coverage—600-750 square feet per gallon, one coat.

83-300 Linoleum Varnish—A durable, clear finish, resistant to water, alkali and alcohol. Produces a hard, tough film that seals the linoleum effectively, preventing penetration of dirt and grime. May be used over either printed or inlaid linoleum and felt base rugs. Will not discolor delicate designs. Sets dust-free within 2 hours and may be recoated or used in 8 to 12 hours.

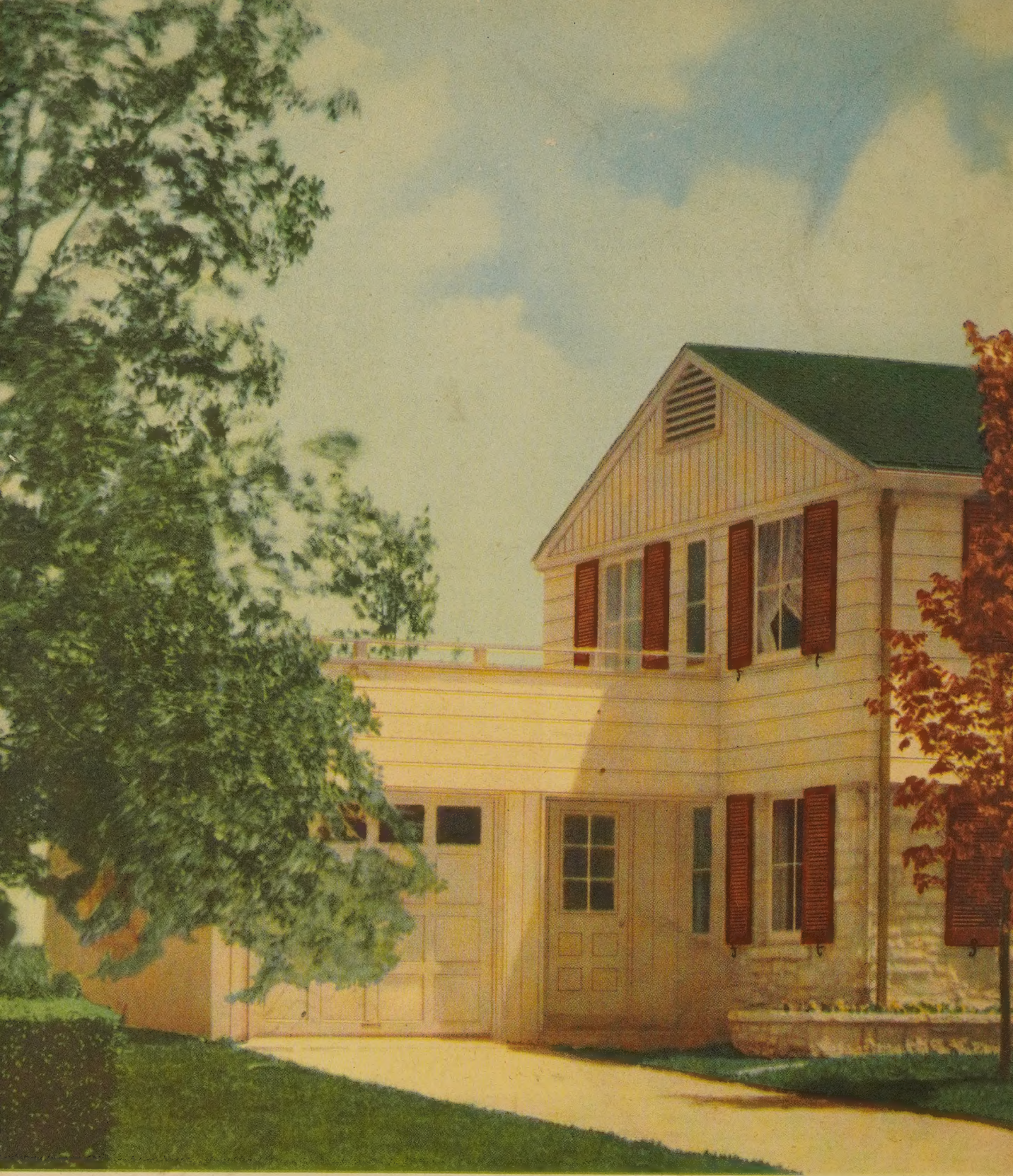
83-400 Floor Varnish—A durable, quick drying varnish for use on interior floors. It will withstand extremely hard wear from foot traffic and abrasion. Produces a transparent finish of high gloss that is resistant to moisture and alkali. Excellent resistance to alcohol. Sets dust-free in 1 hour and may be recoated in 4 to 6 hours.

Colored Varnishes—Line consists of 4 colored varnishes enabling users to imitate popular woods plus a buff colored, solid covering ground color. Colored varnishes are semi-transparent, designed to stain and varnish in one operation. Produce a durable, high gloss finish which resists moisture and wear. Recommended for all interior use, including floors, furniture and woodwork. Sets dust-free in 1 to 2 hours, ready for recoating or use in 8 to 12 hours.

Other Pittsburgh Products which will prove of use to home owners are listed below:

BARNHIDE BARN PAINT
PITTSBURGH SHINGLE STAIN
METALEAF ALUMINUM PAINT
PAINT AND VARNISH REMOVER
WATERSPAR WAX-PASTE AND SELF-POLISHING
PITTSBURGH WOOD STAIN
PITTSBURGH CLEAN-UP AIDS
PITTSBURGH-NEOCETA BRUSHES

Each item in the Pittsburgh line of paints, varnishes, enamels and household cleaners will be found to be of the highest attainable quality and its use will result in long-lasting satisfaction and service.



PITTSBURGH PAINTS

PITTSBURGH PLATE

PITTSBURGH 22



GLASS COMPANY

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